

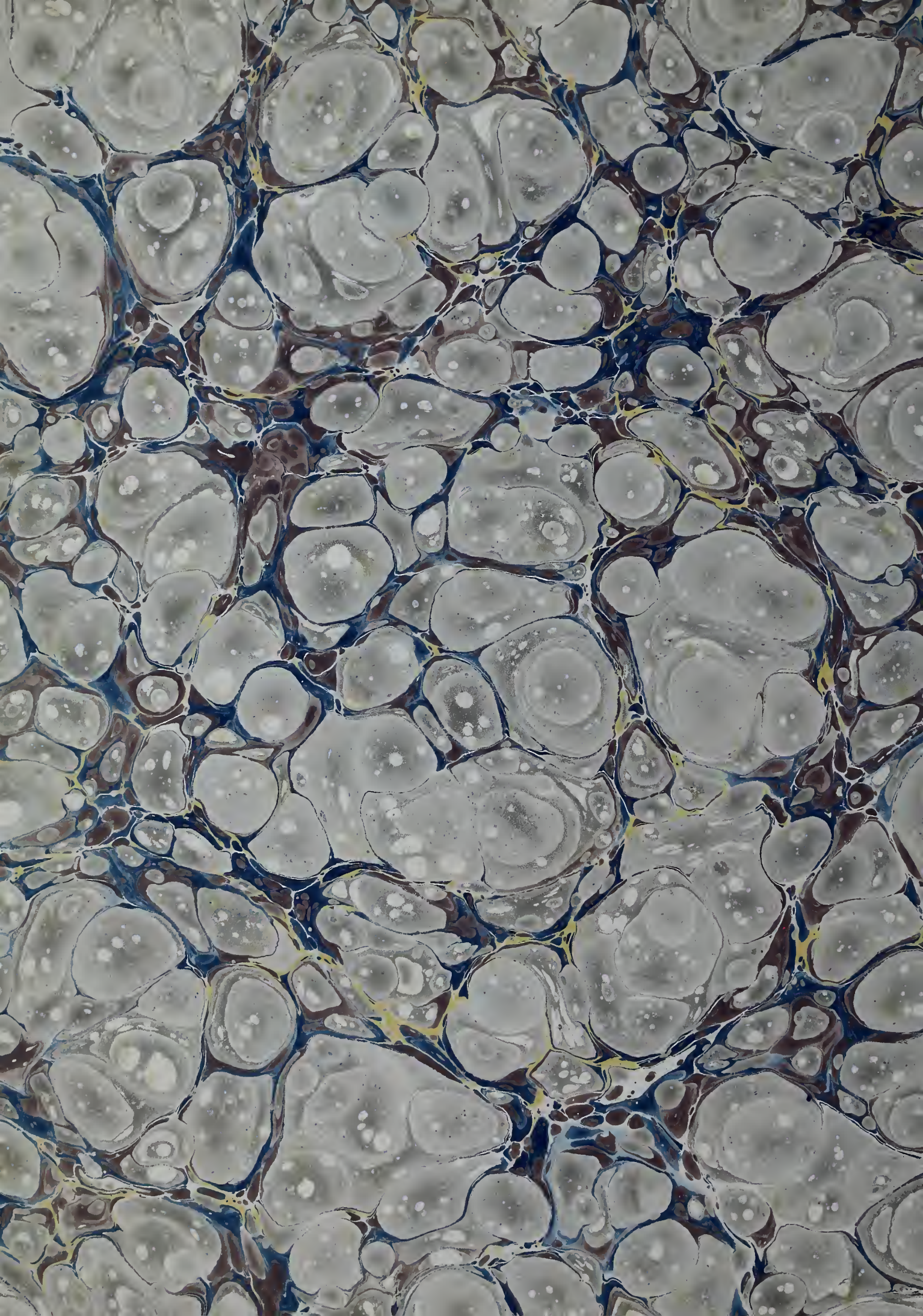
ANTIQUITIES, FAMILY PICTURES ETC.

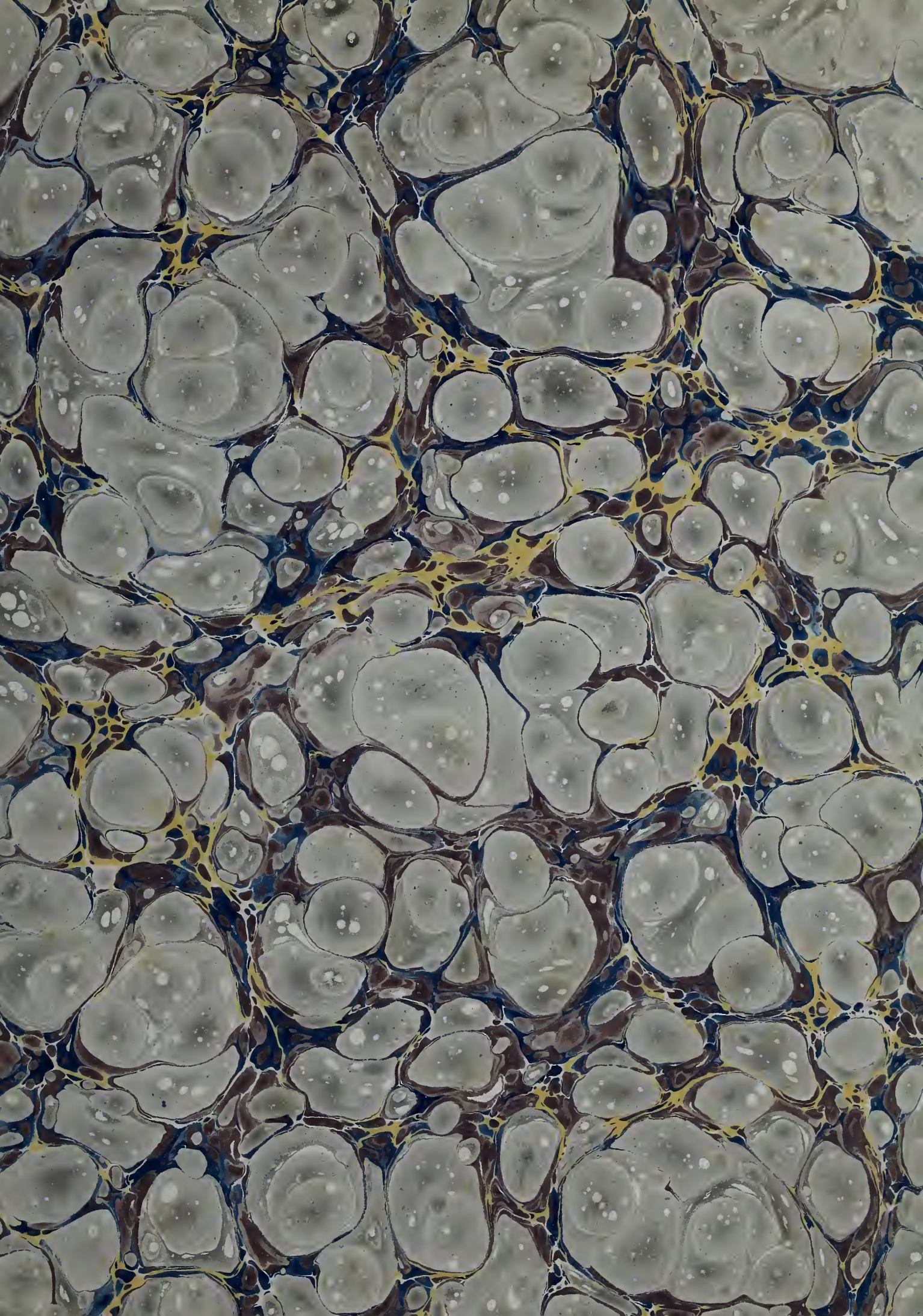
AT

FLAXLEY ABBEY

ARTHUR CRAWLEY BOEVEY

TEXT





Aldenham
From the Author



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County Life - 12 April 1973 b-980

In 1960 Flaxley Abbey, with many other pictures, was
bought by Mr. F. B. Watkinson. (see article in the

A BRIEF ACCOUNT OF THE
ANTIQUITIES, FAMILY PICTURES AND OTHER NOTABLE ARTICLES
AT FLAXLEY ABBEY, Co. GLOUCESTER.

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ANTIQUITIES, FAMILY PICTURES
AND OTHER
NOTABLE ARTICLES

AT
FLAXLEY ABBEY, Co. GLOUCESTER.

COMPILED FOR FAMILY USE AND PRIVATE INFORMATION ONLY.

A. W. C. B., 1912.

BRISTOL:
W. C. HEMMONS, 2, ST. STEPHEN STREET.
1912.

In the preparation of these notes, the writer is much indebted to his nephew, now Sir Francis H. C. B., John D. Pode, Esq., and H. Martin Gibbs, Esq. The death of the late Lord Aldenham has deprived the family of his unrivalled knowledge of all the subjects discussed in this paper. These Notes must be read in connection with the *Flaxley Cartulary*, published in 1887, and the *Memoirs of the Boevey Family* (Longmans, 1898), both by the present writer.

Flaxley Abbey Pictures.

THESE pictures consist of two distinct groups, which may for the present purpose be roughly classified as follows :—

- (I.) Portraits and miscellaneous pictures painted for, or acquired by, the owners of Flaxley Abbey, during the Boevey period, before or soon after the purchase of the Abbey property, circ. 1654.
- (II.) Portraits and other pictures painted for, or acquired by, the owners of the Abbey during the Crawley period, subsequent to 1726.

As regards the first and more important group of pictures, the following facts and dates are important to bear in mind. The family of Andrew Boevey—who died in 1625, during the same year as Abraham Clarke the elder—possessed large property in Chelsea ; and the purchase of Flaxley Abbey was effected by William and James, two of Andrew Boevey's sons, during the Commonwealth period, circ. 1654. Joanna, their sister, widow of Abraham Clarke the elder, became, by family arrangement, sole owner and mistress of Flaxley Abbey after the death of her brother, William Boevey the elder, in 1661. She was the first resident occupier and possessor in her own right of the Flaxley Abbey Estate, after its sale by the Kingstons. It seems to be highly probable that the oldest Boevey portraits and other pictures bearing dates before the purchase of Flaxley Abbey, were painted by the fashionable artists of the day, temp. James I. and

Charles I., and were transferred to Flaxley Abbey when Joanna Clarke took up her residence there after she became mistress of the Abbey in the time of Charles II. The Abbey and all its possessions were granted to Sir William Kingston, Constable of the Castle of St. Briavells and Chief Warden of the Royal Forest of Dean, by King Henry VIII, at the time of the Dissolution in 1536. The Abbey Church was then destroyed, and the buildings of the Monastery were adapted for the purposes of a private residence. The Kingston period lasted from the Dissolution of the Monastery in 1536 to the time of the Commonwealth circ. 1654. This period is chiefly notable for the extensive destruction and transformation of the Flaxley Monastery which then took place. The principal buildings, including the Abbey Church and Cemetery of St. Mary of Dean, were then utterly destroyed, leaving only a small portion of the original Cistercian fabric undisturbed. This portion, which is now used as the Kitchen and Servants' Offices of the Abbey, exhibits a good specimen of typical Cistercian architecture, and is of great public interest. The ruined buildings were, as usual in such cases, treated as a common stone quarry, and the materials were either buried in the ground, or were utilised in the construction of the existing premises. Portions of the original Abbey fabric have been found in all directions near the present buildings, and many carved stones, pillar bases, and other interesting fragments of the ancient Monastery, are still preserved. The dimensions and probable character of the original Abbey Church can best be estimated by comparison with other Cistercian Abbeys of the same class, and those who have seen the remarkable ruins of Strata Florida in Wales, where the outline of the Cistercian Church is still visible, can form a good idea of the size and general character of the Flaxley Abbey Church as it existed at the time of the Dissolution. The Kingstons erected a small and mean-looking Chapel, as shown in Nicholl's *Forest of Dean*, p. 189, near the site of the present Flaxley Parish Church, but the ancient shrine and Cemetery of St. Mary of Dean,

with all its old associations from the time of Stephen, perished at the Dissolution, and the foundations, which are buried in the soil of the present garden premises, alone remain to attest the completeness of the destruction that then took place.

It is a striking fact that the Dutch Boeveys, who were ruined and driven out of Holland by the Duke of Alva, in the time of Queen Elizabeth, for their adherence to the reformed faith, should have prospered greatly in their adopted country, and, becoming naturalized British subjects, should have succeeded, as land-owners and local magnates, the Kingstons, who destroyed the Flaxley Abbey Church and drove out the Monks. Both Monks and Kingstons have long passed away and are forgotten, but the Boeveys are still remembered, through the generosity of Mrs. Catherine Boevey, as the founders and supporters of the first Flaxley Parish Church, which, though legally only a private donative, and outside the jurisdiction of the Bishops of Gloucester and Hereford, supplied, in some measure, the place of the ancient Abbey Church, and was substituted for the Kingston Chapel after 1726. For a good illustration of this Church, photographed from an old water-colour painting, the writer is indebted to his nephew, Thomas R. Crawley-Boevey. Mrs. Boevey has the further claim to remembrance as one of the original pioneers and founders of the great scheme of Sunday Schools in Gloucestershire, long before Robert Raikes converted into a methodical system what she, Col. Maynard Colchester, and others, under the inspiration of Bishop Ken, had practised, both at Flaxley, Westbury-on-Severn, and other places. Mrs. Boevey was also, in conjunction with others, one of the original founders of the Three Choir Festivals—an admirable charitable scheme which is still in existence. These facts are worth remembrance, as an interesting illustration of Gloucestershire history, and an answer to those who assert that the resumption of Monastic property was a crime which has always entailed a curse on subsequent possessors. No ghost has ever disturbed the peace of Flaxley Abbey, though the

numerous grants made to Flaxley Abbey by many English Sovereigns, from the time of Richard I., were resumed by King Henry VIII. ; and whatever we may think of his arbitrary proceedings at the time, it may be admitted that some reparation has since been made for the public loss which was entailed by the grievous events of the Dissolution.

The present beautiful Parish Church of Flaxley, designed by Mr. Gilbert Scott, was the munificent gift of William Gibbs, Esq., of Tyntesfield, Somerset, whose family have inherited the love of Flaxley which is shared by all who have been connected with that most interesting place.

The following is a list of the principal Flaxley portraits and miscellaneous pictures which can be identified with tolerable certainty as belonging to the first or Boevey group. The dimensions of each picture, as given in the oldest list of Flaxley pictures prepared in or before the time of the first Sir T. Crawley-Boevey, are recorded. These measurements afford valuable help in identifying the pictures referred to. The Pedigree Tables furnished in the *Boevey Memoirs* (1898) indicate with sufficient clearness the relationship of each person to the family concerned. The present position of each picture at the date of these notes is recorded.

I. THE BOEVEY PORTRAITS AT FLAXLEY ABBEY.

- (1) JOANNA, daughter of ANDREW BOEVEY, æt. 11, painted in 1616. (5 ft. 5 in. by 3 ft. 10 in.)
- (2) ABRAHAM CLARKE the younger, in fancy dress, æt. 11, painted in 1634, described in the old Flaxley List as "Mr. Clarke," and attributed to Vandyck. (5 ft. 6 in. by 3 ft. 11 in.) Succeeded his mother at Flaxley Abbey in 1664; buried at Flaxley, 1683.

These pictures are a pair, and hang side by side in the Abbey Drawing Room (1912). They appear to be painted by the same Artist.

- (3) JOANNA, wife of Abraham Clarke the elder, wearing Dutch hat and white lace ruff, mother of No. 2, the first mistress of Flaxley Abbey; buried at Flaxley, 1664.

- (4) ABRAHAM CLARKE the elder, d. 1625, father of No. 2:

Portraits Nos. 3 and 4 are half-size portraits, not included in the old Flaxley List. They hang in the Abbot's Room.

- (5) WILLIAM, (the younger) son of James Boevey. Succeeded his first cousin, Abraham Clarke, in 1683. Staircase.
- (6) CATHERINE, daughter of JOHN RICHES, and wife of William Boevey of Flaxley Abbey (No. 5); buried at Flaxley, 1726. The reputed "perverse widow" of Sir Roger de Coverley. Two portraits, Staircase and Hall.

- (7) CORNELIA, daughter of James Boevey and wife of Francis VANACKER of Erith, Co. Kent. (b. 1653—d. 1702) Abbot's Room.

- (8) THOMAS HOLLIER. Barber Surgeon. (b. 1609—d. 1690) Ditto.

- (9) LUCY, daughter of THOMAS KNOWLES, wife of No. 8. (d. 1679).. .. Ditto.

Copies of the Flaxley portraits Nos. 8 and 9 are in the possession of Mr. Charles Scott Crawley.

- (10) MARY, daughter of DAVID BONNELL; and wife of Thos. Crawley the elder, of London. (b. 1645—d. 1721) Ditto.

- (11) SUSANNA, daughter of JOHN AYLEWAY and Anne Hastings, second wife of John White. (b. 1647—d. 1732) Hall.

Their only daughter, Susanna White, married John Lloyd, of London (d. 1744), father of Dr. John Lloyd, Rector of Stowe. (See *Boevey Memoirs*, p. 263)

(12) SUSANNA, daughter of Thos. Hollier, and wife of John Lloyd, of Gloucester.

(b. 1657—d. 1726) Dining Room.

A small size replica of this portrait, painted on COPPER, is now in the possession of the writer of these notes. The lady is popularly known in the family as the "Copper Grandmother." The origin of this singular designation may possibly be connected with the small portrait referred to. It is well painted, and may have been the original picture from which the canvas portrait was copied. This portrait is pronounced by experts to be the work of John Riley (1641-1691), State Painter to James II. and his Queen.

Besides these twelve portraits of well-known members and connections of the Boevey family, there are about seven or eight additional portraits of more or less artistic merit, which are unidentified, but which belong almost certainly to the Boevey period. The absence of all information regarding these portraits is a great family loss, which it is now very difficult to make good. The writer of these notes has collected in his *Boevey Memoirs* (Longmans, 1898) all the information which he could find relating to the Boevey family and their numerous connections. Some of these unidentified portraits may possibly be discovered hereafter by the light afforded in this volume.

Of the artistic merit or public importance of the Boevey portraits, the writer is not competent to express any opinion, but of their great family interest there is no question. The portraits of Mrs. Joanna Clarke (No. 1 and No. 3), of Abraham Clarke the younger (No. 2), of William Boevey the younger (No. 5), and of Mrs. Catharine Boevey (No. 6) exhibit the successive owners of Flaxley Abbey during the Clarke-Boevey period from 1661 to 1726. The remaining portraits exhibit members of the principal families with which the Boeveys were connected either by blood or intermarriage, viz., Clarke, Vanacker, Hollier, Knowles, Lloyd, Bonnell, and Riches. All of these, except Hollier, Knowles and Lloyd, are of Dutch or Walloon origin, and the pedigrees of all of them are recorded in the *Boevey Memoirs*. They are all intimately connected with Flaxley Abbey, and their chief interest and importance for the owners depends on that connection. The Flaxley portraits have always been regarded as heirlooms, and are so treated in the will of the late Sir T. H. Crawley-Boevey, 1912.

The portrait of Abraham Clarke the younger (No. 2) has been attributed by family tradition to Vandyck (1599-1641), mainly on the strength of the old list of pictures already referred to. This portrait, painted in 1634, and the dimensions of which are given (5 ft. 5 in. by 3 ft. 10 in.), has long been supposed to be the portrait of James Boevey (joint purchaser of the Abbey with his brother William), born in 1622, and painted æt. 11; but it has been recently pointed out by Mr. (now Sir) Francis H. Crawley-Boevey, that James Boevey, born in 1622, would have been aged 12 in 1634, while Abraham Clarke, his sister's son, born in 1623, was aged 11 in 1634, when the portrait was painted. The dimensions of the portrait show that the picture referred to was the portrait, *not* of James Boevey, as supposed, but of his nephew, Abraham Clarke, his mother's successor and heir. The dimensions and general style clearly show that it is a companion portrait of that of his mother, Joanna, dated 1616. Both portraits were painted when the subjects were children, aged 11 years. It is a question for professional critics to determine whether this pair of Boevey portraits was painted by the same hand or not. If the same artist painted both, we may conclude with tolerable certainty that Vandyck was *not* the painter, for he did not come to England till 1620, and was not likely, there-

fore, to have painted the portrait of Joanna Boevey in 1616, when Andrew Boevey, her father, the original refugee from Courtrai, was settled in London in the service of Sir Peter Vanlore.

The portraits of Abraham Clarke the elder (No. 4), who died in 1625, and of his wife, Joanna Clarke (No. 3) are well painted portraits, which have always been attributed, by family tradition, to Cornelius Janssen. That painter is well known to have been celebrated for his painting of white lace, which is a conspicuous feature in the portrait of Joanna Clarke. It is, again, a question for professional critics to say whether this pair of portraits has rightly been attributed to that distinguished artist, who was b. 1593—d. 1664, and painted portraits of many of the principal persons in England temp. James I. and Charles I.

Regarding the painters of the remaining Boevey portraits, there is, at present, no reliable information at all. A portrait of Thomas Hollier, the distinguished Barber Surgeon of St. Bartholomew's Hospital (1609–1690), and the reputed inventor of the practice of *Lithotomy*, is said to be in existence, but the writer has had no opportunity of verifying this information. The two portraits of Mrs. Catherine Boevey, the "perverse widow" of Sir Roger de Coverley, are of special interest, on account of the family tradition relating to that distinguished lady, who, though buried at Flaxley, is commemorated by an imposing monument in Westminster Abbey, as well as at Flaxley. It is to be regretted that these portraits have never been submitted for public criticism at any of the *Fair Women's Exhibitions*, which have been held in London on several occasions. Such exhibition might furnish a reliable clue to the artists who painted these portraits of a lady who was celebrated for her beauty and other accomplishments. This information would add greatly to their interest and public value. Whether Mrs. Catherine Boevey was or was not the original of Sir Roger de Coverley's "perverse widow" in Steele and Addison's famous papers in *The Spectator*, there can be no doubt that she was a distinguished character of her own time, and that her portraits are well deserving of exhibition, both on public and private grounds. The *Boevey Memoirs* were written mainly to commemorate her history, and she is by far the most important personage who is connected with Flaxley Abbey during the Boevey period. Cornelia Vanacker (No. 7), Mary Bonnell (No. 10), and Susanna Lloyd (No. 12) were her most intimate family friends and associates till the time of their death. Addison's reputed connection with Flaxley Abbey and Mrs. Boevey is commemorated by the family tradition of "Addison's Walk" in Flaxley Park.

Two additional Flaxley portraits of some interest may be noticed in connection with Mrs. Catherine Boevey.

(1) Portrait of Mrs. Mary Pope, her faithful friend and confidant, hated by Sir Roger de Coverley, and little loved by others, except by Mrs. Boevey. She is said to have come to Flaxley on a visit for a month, and to have stayed there for thirty years. She built and endowed, by Mrs. Boevey's will, the old Church at Flaxley (commonly known as Mrs. Pope's Church), as a memorial of that lady, and she inherited as her residuary legatee many of the miniatures, books, and other valuable articles which belonged to her. Mary Pope was connected with the Barrows of Field Court and Hardwick, near Gloucester, by the second marriage of her mother, and she left to her relative, Charles Barrow, M.P. for Gloucester in seven successive Parliaments, who became a Baronet in 1784, a miniature of Mrs. Boevey set with brilliants, which she bequeathed as an heirloom. This signed miniature by Lawrence Crosse passed, on the death of Sir Charles Barrow in 1789, into the possession of his natural daughter, the late Mrs. Charles Evans, and descended to her successors. On the death

of the last owner, Mrs. Lucy Anne Evans, in 1904, it was sold, with all her effects, and passed into the possession of H. Martin Gibbs, Esq., of Barrow Court, Somerset. The portrait of Mrs. Pope was purchased on the same occasion, and was given by Mr. Gibbs to the late Sir T. H. Crawley-Boevey in 1911.

(2) Portrait of Bishop Frampton, the Nonjuring Bishop of Gloucester, who was a friend of Mrs. Boevey, and is said to have received shelter and protection at Flaxley Abbey on the occasion of his deprivation, temp. William III. Another portrait of this Bishop hangs in the Bishop's Palace at Gloucester.

Both of these portraits (Nos. 1 and 2) now hang in the Abbot's Room at Flaxley Abbey. A steel engraving of No. 2 is shown in the *Boevey Memoirs*, p. 76.

MISCELLANEOUS PICTURES AT FLAXLEY ABBEY.

- (1) BAJAZET, signed "Rembrandt," 1636, pronounced by Expert, Dec. 16th, 1904,
as "probably a school picture." (2 ft. 8 $\frac{3}{4}$ in. by 3 ft. 2 in.) .. Dining Room:
- (2) SEA PIECE, by Willartz (S. F.). (6 ft. 2 in. by 4 ft. 4 in.). (1645.) .. Staircase.
- (3) VIEW OF PLYMOUTH. (6 ft. 3 in. by 4 ft.) Signed by H. Danckeres. (1673.)
Companion Picture of No. 2 Corridor.
King Charles II. engaged him to paint views of all the Sea-
ports in his dominions, being esteemed the neatest and best painter
in his way of that time.
- (4) THE DUKE OF ROCHESTER AS A QUACK DENTIST. (6 ft. by 4 ft. 2 in.) .. Staircase.
- (5) CHARLES XII. OF SWEDEN. Life-size, three-quarter length. The only por-
trait of him is said to be at Hampton Court. (F. H. C. B.) .. Dining Room.
- (6) COPY OF PORTRAIT OF RUBENS BY HIMSELF. The original is in the Rubens
Room at Windsor Castle. (A. W. C. B.) Dining Room.
- (7) THE COBBLER, by David Teniers. (b. 1610—d. 1694) Drawing Room:
- (8) DITTO. Companion Picture Ditto.
- (9) INTERIOR OF A DUTCH KITCHEN, with carcass of dead pig. Signed F. Mumer.
1668 Front Hall.
- (10) STUDY OF BIRDS, by Gysbrecht Hondokoeter. (b. 1613) Front Hall.
- (11) A STUDY OF DEAD GAME, by F. Snyders. (b. 1579—d. 1567). (6 ft. 1 in.
by 4 ft. 5 in.) Dining Room.
- (12) SOPHONISBA. Copy or Replica of Original by S. Gastano at Hampton Court.
(F. H. C. B.). On Panel Bow Parlour:
- (13) ST. CATHERINE. Copy of the original picture by Corregio at Hampton Court.
(F. H. C. B.) Bow Parlour.
- (14) RESURRECTION OF LAZARUS. (4 ft. by 1 ft. 4 in.) Lumber Room.
- (15) FOUR DUTCH DOMESTIC PIECES. (2 ft. 9 in. by 1 ft. 11 $\frac{1}{2}$ in.) Corridor.
- (16) GAME PIECE. (5 ft. 8 in. by 3 ft. 8 in.) Amber Room.

- (17) JOSEPH AND MARY. (4 ft. 6 in. by 3 ft. 9 in.) Staircase.
 (18) SEA PIECE AND FRUIT. (3 ft. 6 in. by 2 ft. 10 in.) Lumber Room.
 (19) BIRD PIECE, by J. Bogdani (signed). (5 ft. 2 in. by 2 ft. 7 in.) Dining Room.
 (20) FOUR HUNTING PIECES. (4 ft. 8 in. by 3 ft. 10 in.) .. Passage and Billiard Room.
 (21) LANDSCAPE MOONLIGHT PIECE. (3 ft. by 2 ft. 8 in.) Amber Room.
 (22) DRESSING TABLE. (3 ft. by 2 ft. 8 in.) Corridor.
 (23) LEWIS XIV., KING OF FRANCE. (2 ft. 4½ in. by 2 ft.) Ditto.

This supposed portrait of Lewis XIV. is pronounced by Mons. Courboin, of the Bibliothèque Nationale at Paris, to be more probably a portrait of Louis II. de Bourbon, Prince de Condé.

- (24) OLD MAN'S HEAD. (2 ft. 3½ in. by 1 ft. 10½ in.) Corridor.
 (25) PIECE OF STILL LIFE. (4 ft. by 3 ft. 2½ in.) Billiard Room.
 (26) OLD COOPER. (2 ft. 1½ in. by 2 ft. 5 in.) Amber Room.

Other Flaxley Pictures well known to most of those in the writer's generation, but unmentioned in the oldest List, are as follows :—

- SALOME WITH JOHN THE BAPTIST'S HEAD Staircase.
 DANIEL IN THE LIONS' DEN. On Panel. Rubens. School Picture.

Besides these Pictures, now at Flaxley Abbey, there are many other Flaxley Pictures which have passed into the possession of different members of the family. Some of these belonged to the writer's mother, and passed on her death in 1892 to his sister Ella, on whose death in 1911 they were divided amongst her brothers, who now possess and greatly value them both on account of their artistic merit and family associations. The small portrait of Susanna Lloyd on copper, already referred to, and a small water-colour portrait of the Rev. Thomas Savage, Rector of Standish, and father of Anne Savage, the first Lady Crawley-Boevey, were left to the writer. Other small pictures in oils, which used to hang in the Bow Parlour at Flaxley Abbey, passed to his brothers, Richard and Antony. Two other small Flaxley pictures in oil on copper were acquired by the writer some years ago from Mrs. Emma Newland, who inherited them from her father, Rev. Henry Crawley of Stowe, by whom they were probably acquired from his predecessor, the Rev. Charles Crawley, brother of the first Sir T. Crawley-Boevey. Since these notes were written, the last owner of Flaxley Abbey, Sir Thomas Hyde Crawley-Boevey, has passed away in his seventy-fourth year, and is succeeded by his eldest son, now Sir Francis Hyde Crawley-Boevey. This sad event, which took place on 15th March, 1912, marks another stage in the domestic history of Flaxley Abbey. *The Times* of 18th March contains a brief obituary notice.

The majority of the pictures named in this collection were either painted for or acquired by the Boeveys before or soon after the purchase of Flaxley Abbey circ. 1654. Which of these pictures, if any, were added to the collection during the Crawley period subsequent to 1726, is not known. Viewed as a whole, the collection is one of considerable interest, and worthy of careful examination

in detail. The Boeveys of Little Chelsea, temp. James I. and Charles I. (see *Chelsea Old Church*, by Randall Davies, F.S.A., Duckworth, 1904) were possessed of substantial means, and able to employ the best artists of their own time. Their own family history, as Dutch refugees for religion, made them the natural patrons of Dutch artists, many of whom settled in England, and principally in London, during the first half of the seventeenth century. The Flaxley Abbey collection contains, as shown, numerous specimens of portraits and other pictures by well-known Dutch artists of that time, and the collection, as a whole, bears clear evidence of Dutch taste and Dutch associations. The later owners of Flaxley Abbey do not appear to have always appreciated the artistic merits or the past history of this Flaxley collection, several of the more important pictures being consigned to the lumber room, and many being allowed to fall into disrepair. Even the discarded pictures are well worth careful examination by the light of the facts brought to notice in this paper, whatever may be thought of the taste of the period when they were painted.

LATER PORTRAITS AT FLAXLEY ABBEY.

Most of the following portraits appear to have been painted during the Crawley period, subsequent to 1726, the year in which Mrs. Catherine Boevey died, and Thomas Crawley, alias Boevey, inherited by the Will of William Boevey, on condition of his family name being retained.

- (1) William and Nathaniel LLOYD. (6 ft. 2 in. by 4 ft. 6 in.) Identified from the old list of Flaxley pictures already referred to. Painter unknown .. Drawing Room:
- (2) JOHN LLOYD, D.D., Rector of Stowe Nine Churches, Northamptonshire, but painted in his early days before he became Rector (b. 1713—d. 1789) Abbot's Room.
- (3) Wife of Rev. JOHN LLOYD, D.D., but which of his three wives is not known. His first wife was Susanna Crawley, his first cousin, d. 1752. His second wife was Anna James, d. 1755. His third wife was Mary Daye, d. 1794. A miniature of Susanna Crawley is in the Slade collection, and the Flaxley portrait is likely to be of her Ditto.
- (4) Rev. THOS. SAVAGE, of Standish, Glouc. (b. 1699—d. 1760). Said to be by Hogarth. Ditto.
- (5) ELEANOR, daughter of THOMAS BARROW, wife of No. 4 (d. 1762—3) .. Ditto.
- (6) ANNE, daughter of Rev. THOS. SAVAGE, and wife of first Sir T. Crawley-Boevey (b. 1745—d. 1816). Painted as a child by her own desire after she was grown up. Painter unknown. Ditto.
- (7) GEORGE SAVAGE (b. 1742—d. 1793), brother of No. 6, and Colonel Glouc. Militia Ditto.
- (8) ELEANOR, sister of Nos. 6 and 7, wife of John Wogan, Esq. .. Dining Room:
- (9) JOHN WOGAN, Esq., husband of No. 8, said to be a descendant of Thos. Wogan, the regicide Ditto.
- (10) Capt., afterwards SIR THOMAS HYDE PAGE, R.E. (b. 1746—d. 1821), painted by James Northcote in 1781, before Capt. Page was knighted. Gwynn's *Memorials of an 18th Century Painter*, p. 268 .. Abbot's Room:
- (11) MARY ALBINIA, daughter of Capt. JOHN WOODWARD, second wife of Sir Thos. H. Page, R.E. Another portrait of this lady belongs (1912) to John Henry Monins, Esq., of Ringwould House, near Dover (see p. 20) .. Ditto.

- (12) MARY ALBINIA, daughter of No. 10, wife of the Second Sir T. Crawley Boevey (b. 1784—d. 1835). Copied by W. Walker from a miniature painted by H. J. Harding. Ditto.
- (13) Capt. ROBERT PAGE, eldest son of Sir T. H. Page (No. 10), (b. 1792—d. 1870). Copied by William Walker from some portrait untraced. A photograph on China was left to the writer by the late Miss Blanche Page, daughter of No. 13 Abbot's Room.
- (14 and 15) Portraits of Mr. and Mrs. DEVEREUX, who were claimed as ancestors by Capt. Robt. Page (No. 13). He is said to have given them to his brother-in-law, the second Sir T. Crawley-Boevey. The reputed connection of PAGE with Devereux through Elizabeth Morewood of Arley, is very remote, and until we can obtain further proof of this connection, and some knowledge of the source from which they were acquired, these portraits can hardly be regarded as possessing much interest for the present owners Ditto.
- (16) Reputed Portrait of SUSANNA, daughter of T. Crawley-Boevey, of Flaxley Abbey (b. 1748—d. 1780). She married (1) in 1766 Edmund Bastard, Esq., of West Alvington, Devon, and (2) in 1777, Capt. T. H. Page, R.E. (No. 10) Drawing Room.
- (17) Sir THOMAS CRAWLEY-BOEVEY, Bart. (b. 1743—d. 1818). Portrait by ***** , copied from a miniature by Keenan, in the possession of the first Lord Aldenham, given him by his Uncle, Charles Crawley of Littlemore. An oval portrait in locket of T. C. B., father of No. 17 (b. 1709—d. 1769), painter unknown, belongs (1912) to Miss Margaret Crawley, of Hempsted. Abbot's Room.
- (18) Sir THOMAS CRAWLEY-BOEVEY, Bart., son of No. 17 (b. 1769—d. 1847), painter unknown. Abbot's Room.
- (19) Sir MARTIN HYDE CRAWLEY-BOEVEY, Bart., son of No. 18 (b. 1812—d. 1862). Painted by Mrs. Moseley, as Captain in the Glouc. Yeomanry .. Ditto.
- (20) Sir THOS. HYDE CRAWLEY-BOEVEY, Bart., son of No. 19 (b. 1837—d. 1912). Portrait by Mons. L. Daviel (a French Artist). London, 1906-7 Ditto.
- (21) ELIZABETH, daughter of Rev. George W. DAUBENY, wife of Sir Martin H. Crawley-Boevey (b. 1814—d. 1892). Painted by W. Walker, 1883; a poor portrait and indifferent likeness. The Daubenys of Somersetshire have a remarkable family history, showing a direct lineal descent from the Norman family of de Albini. A miniature of Archdeacon Charles Daubeney, LL.D. (b. 1745—d. 1827), father of Rev. Geo. W. Daubeney, is in the possession (1912) of Edith, widow of the late John Daubeney, Vicar of Winkfield Ditto.

The portraits above mentioned, both originals and copies from miniatures, are of various degrees of merit, and have all been acquired during the Crawley period, subsequent to 1726.

No. 1. This picture of two boys in fancy costume has long been supposed to be the portrait of William and Nathaniel SAVAGE. But as nothing is known of any William SAVAGE, brother of Nathaniel, and as the portrait is identified by the old Flaxley list, with dimensions 6 ft. 2 in. by 4 ft. 6 in., as the portrait of William and Nathaniel LLOYD, both of whom are well known—vide *Boevey Memoirs*, pp. 147-8—we may safely infer that the boys are LLOYDS and not SAVAGES. The painter is unknown.

Nos. 4 and 5. The Rev. Thos. Savage and his wife. These portraits are attributed by family tradition to William Hogarth, whose connection as a painter with the Crawley family is noticed in the *Boevey Memoirs*. He is known to have painted a portrait of the Rev. John Lloyd, D.D. (No. 2). This portrait, now the property of H. Martin Gibbs, Esq., formerly belonged to Mrs. Emma Newland, daughter of the late Rev. Henry Crawley, Rector of Stowe, Northamptonshire. Its history, related by the late Lord Aldenham (H. H. G.) is recorded in the *Boevey Memoirs*. The Hogarth tradition connected with these Savage portraits is well worth verifying, both on public and private grounds. The Savages of Tetbury, Gloucestershire (Harl. Soc., Vol. XXI., p. 144) are connected with the Rock Savages of Cheshire, and the late Mr. G. E. Cockayne, F.S.A., has informed the writer that a complete pedigree is on record. The pedigree of the ancient family of Berewe or Barrow, of Awre, Co. Gloucestershire, is recorded in Harleian Society, Vol. XXI., and more fully in the *Boevey Memoirs*, p. 286. Charles Barrow, M.P. for Gloucester, was created a Baronet in 1784, during the Premiership of Lord North. The patent of the Baronetcy was limited by special remainder to his nearest kinsman by marriage, Thomas Crawley-Boevey, of Flaxley Abbey, but the whole of Sir Charles Barrow's landed estate at Minsterworth and elsewhere was left by his will to his natural daughter, whose descendants still possess it. This alienation of all the Barrow property has rendered the title a somewhat *barren* honour.

Nos. 6, 7, 8 and 9. These four portraits of members of the Savage family are all well painted, and merit careful examination to discover, if possible, by whom they were painted. The portrait of George Savage (No. 7) has been attributed to Hogarth, and is considered to be admirably painted.

No. 10. Sir T. H. Page, R.E. This portrait has long been attributed by family tradition to various distinguished painters, Sir Joshua Reynolds, Sir Thos. Lawrence, and others. The portrait is, however, mentioned in Gwynn's *Memorials of an 18th Century Painter* as having been painted by JAMES NORTHCOTE in 1781. This work appears to offer satisfactory proof of the real history of the portrait which may, it is believed, be safely accepted as the work of that painter.

No. 11. Mary Albinia Woodward, Lady Page, second wife of Sir T. H. Page, R.E. This fine portrait has been attributed, like the last, to several painters, but there is, at present, no evidence nor any concurrence of opinion on the subject. The lady was married in 1783, which may afford an approximate clue to the probable time when the portrait was painted. The Woodwardes are related through Catherine Monins, wife of Capt. John Woodward, with the ancient family of MONINS, of Ringwould, near Dover, Kent. (See p. 18.)

No. 16. Reputed portrait of Susanna Crawley, of Flaxley Abbey. This graceful portrait of a lady with shepherdess hat, and holding a basket of flowers, is said to have been acquired from

Capt. Robert Page (No. 13) in the time of the second Sir T. Crawley-Boevey. There has been much speculation regarding the truth of the family tradition, and the artist who painted the portrait. Miniatures of Susanna Crawley, of Flaxley Abbey, and of her husband, Edmund Bastard, both painted by James Northcote, are shown amongst the Aldenham collection of family miniatures. Another miniature of the same lady belongs to Mr. John D. Pode. Northcote also painted both a miniature and a portrait of Susanna's sister, Catherine, who was afterwards the wife of the Rev. Duke Yonge, of Cornwood, Devon. A copy of this portrait, painted in 1776, is shown in Miss Christabel Coleridge's *Life of Charlotte Mary Yonge* (Macmillan, 1903), and the original is now preserved at Puslinch, Devon. The miniature by Northcote is in the Slade collection. Northcote also painted, in 1780, a portrait of their brother Charles, described as "Mr. Crawley," No. 80 in page 267 of Gwynn's *Memorials of an 18th Century Painter*, and afterwards well known as the Rector of Stowe, Northamptonshire. This portrait belongs to Mr. Charles Scott Crawley, the grandson and present representative of the branch descended from Charles Crawley, of Littlemore. These facts seem to render it probable that the Flaxley portrait of the lady supposed to be Susanna Crawley may have been painted by Northcote also, though the portrait is not mentioned in Gwynn's *Memorials* of Northcote already referred to. Since these remarks were written, the writer is informed that the portrait in question is pronounced by experts to be a fine example of the work of Thomas Hudson, the master of Sir Joshua Reynolds.

The remaining portraits in this list are of minor importance, and differ greatly in artistic merit, though of much family interest. With two exceptions, all the successive owners of Flaxley Abbey, from 1661 to 1912, find a place in the family portrait gallery. The two exceptions are Thomas Crawley, alias Boevey, who succeeded Mrs. Katherine Boevey in 1726, and his son Thomas, who was the father of the first Sir T. Crawley-Boevey, of his brother Charles, Rector of Stowe, and of his two sisters, Susanna and Catherine, already referred to.

FAMILY PORTRAITS AND MINIATURES IN OTHER PRIVATE COLLECTIONS.

No account of the pictures connected with Flaxley Abbey and its possessors would be complete without some brief notice of the numerous miniatures and family portraits which are in the possession of relatives and others.

Besides the two Flaxley portraits of Mrs. Boevey, already referred to, another portrait of her, belonging to the Earl of Caledon, was shown to the writer by Lady Jane Van Koughnet, at Tittenhangar House, Herts. This portrait, of which the writer was first informed by Lord Aldenham, is said to have come to Tittenhangar through the Blount family, members of which are named as legatees in Mrs. Boevey's will, dated 1726. It is enclosed in a well-carved frame, said to have been the work of Mrs. Boevey herself. Besides the miniature by Cross, already referred to as the property of Mr. H. Martin Gibbs, several other miniatures of Mrs. Boevey are known to be in existence. A second miniature belongs to Mr. Martin Gibbs, another to Mr. J. D. Pode, of Slade, Devon, and a fourth to the successors of the late Major-Gen. E. Renouard James, R.E., a lineal connection of Mrs. Boevey through the family of Renouard. The Cross miniature is very valuable, both on artistic and family grounds. The artists of these miniatures, except the first, are unknown.

In the same connection, it is worth notice that other valuable miniatures and family relics passed into the possession of H. Martin Gibbs, Esq., on the occasion of the Evans sale in 1904. These included miniatures of Sir Bernard de Gomme, William Boevey, George Savage (query) and others; two portraits of the late Sir Charles Barrow, Bart., of Highgrove, Minsterworth, Gloucester; and many seals, rings and other relics of the Boevey and Barrow families. The Barrow portraits are of special interest to the Flaxley Abbey family, as the Baronetcy was derived from him. The portrait of the Rev. John Lloyd, by Hogarth, already referred to, belongs, as stated, to Mr. H. Martin Gibbs. As an undoubted Hogarth portrait, the history of which is known, it is of great value both on public and private grounds, and is worthy of a place in the National Portrait Gallery. A copy of the Hogarth portrait of John Lloyd is in the possession of Mr. Charles Scott Crawley.

The portrait of the Rev. Charles Crawley, afterwards Rector of Stowe Nine Churches, Northamptonshire, painted by Northcote in 1780, belongs to Mr. Charles Scott Crawley. The dining-room of the Rectory at Stowe, with sketch portraits of Rev. Charles Crawley and his daughters, Mary and Susan, by N. C. Hughes, painted for Mrs. G. H. Gibbs in 1849, is at Aldenham House. Several copies of this picture were made for different members of the family.

A portrait of John, father of Dr. John Lloyd, was mentioned to the writer by the late Lord Aldenham as belonging to the Rev. Robert T. Crawley of North Ockenden, who is since deceased. The present owner of this portrait is his second son, Charles Henry Crawley.

A portrait of Susanna, daughter of John White, of Trelogas, and wife of the said John Lloyd, is in the possession of Mr. Charles Scott Crawley. An illustration of this portrait is shown at p. 250 of the *Boevey Memoirs* (1898). The portrait has been attributed by experts to Kneller or Dahl.

A portrait of Matilda Blanche, daughter of the second Sir T. Crawley-Boevey, and wife of William Gibbs, Esq., of Tyntesfield, painted by Edward Clifford in water colours (No. 17), belongs to her son, Mr. H. Martin Gibbs, of Barrow Court, where the portrait now hangs. Many excellent prints of this portrait are in the possession of the families concerned.

THE ALDENHAM COLLECTION BELONGING TO LORD ALDENHAM.

The Aldenham collection of family miniatures formed by the late Lord Aldenham includes the following :—

- (1) Sir Thomas Crawley-Boevey, Bart. (*J. Keenan*, 1792-1815.)
- (2) The Rev. Charles Crawley, of Stowe. (*Antonio Tomasich* after Ross.)
- (3) Caroline (Crawley), wife of George Henry Gibbs. (Ross, 1835.)
- (4) Edmund Bastard, of West Alvington, S. Devon (d. 1773). (Smart, 1766, signed J. S.)
- (5) Susanna (Crawley), wife of Edmund Bastard. (James Northcote, c. 1766.)
- (6) John Lloyd, of London (1680-1744), father of Dr. John Lloyd, of Stowe.
- (7) Catherine (Crawley), wife of the Rev. Duke Yonge. (F. S.) (*Amy Richardson*, 1897, after *James Northcote*, c. 1770.)
- (8) Charles Crawley, of Littlemore. (*Sir William Ross*, 1825.)

This Collection includes many others which have no connection with the Flaxley Abbey family.

THE SLADE COLLECTION OF MR. JOHN D. PODE.

The Slade Collection of family miniatures in the possession of Mr. John D. Pode, of Slade, Ivybridge, S. Devon, includes the following, all of which have special interest for the Flaxley Abbey family :—

- (1) Rev. John Lloyd, D.D., of Stowe (d. 1789).
- (2) Susanna (Crawley), first wife of Rev. John Lloyd, D.D. (d. 1752):
- (3) Nathaniel Savage, second son of Rev. George Savage, of Broadway, and uncle of first Lady Crawley-Boevey. An oil painting belongs to Mrs. Newland.
- (4) Catherine Riches, wife of William Boevey, of Flaxley Abbey (d. 1726).
- (5) Catherine (Crawley), wife of Rev. Duke Yonge, of Cornwood.
- (6) Sir Thos. Crawley-Boevey, first Baronet of Flaxley Abbey (d. 1818).
- (7) Rev. Charles Crawley, of Stowe (d. 1849). (Miss Amy Richardson.)
- (8) Eleanor, daughter of Rev. Thos. Savage and wife of John Wogan, Esq.
- (9) Rev. Thos. Savage, of Standish, Glouc. (d. 1760).
- (10) Susanna (Crawley), wife (1) of Edmund Bastard, and (2) of Capt. Thos. Hyde Page, R.E.
- (11) Anne, daughter of Rev. Thos. Savage and wife of Sir T. Crawley-Boevey.
- (12) Catherine, daughter of Sir T. Crawley-Boevey and wife of Admiral Ballard.
- (13) Catherine, daughter of T. Crawley-Boevey, of Flaxley Abbey, and wife of Rev. Duke Yonge, of Cornwood. (Northcote.)
- (14) Eleanor, daughter of Sir T. Crawley-Boevey and wife of Rev. Richard Iremonger.

These miniatures are exclusive of several others relating to the families of Yonge and Pode which have no immediate connection with the subject of this paper.

BARROW COURT COLLECTION.

The Barrow Court collection of family miniatures and portraits formed by Mr. H. Martin Gibbs, of Barrow Court, Somerset, includes the following amongst others which are at present unidentified. The descriptions and numbers appended are taken from the printed catalogue of the Evans sale in 1904, prepared by Messrs. Bruton & Knowles, of Gloucester.

(206) MRS. CATHERINE BOEVEY (Bovey), of Flaxley Abbey, æt. 35, 1705. An old English miniature in oils.

(199) A MINIATURE PORTRAIT OF A LADY, temp: Queen Anne, by L. Crosse. *Signed with monogram in gold.* In large oval gold locket set with rose diamonds.

This is believed to be the original miniature of Mrs. Boevey, left by Mrs. Pope to Sir Charles Barrow, of Highgrove, as related in pp. 133-4 of the *Boevey Memoirs*. It is of great value, and was specially bequeathed as an heirloom:

(205) PORTRAIT OF MR. BOVEY, of Flaxley, 1692, an old English miniature in oils. This is the portrait of William Boevey (Bovey), of Flaxley Abbey, husband of Catherine Boevey.

(207) PORTRAIT OF SIR BERNARD DE GOMME, 1690, an old English miniature in oils. A brief account of this distinguished officer, who was the step-grandfather of Mrs. Catherine Boevey, is given in *Boevey Memoirs* (1898).

(209) PORTRAIT OF SIR CHARLES BARROW, BART., M.P., a pastel in small oval gilt frame. This portrait, now at Flaxley, was given by Mr. Gibbs to the late Sir T. H. Crawley-Boevey. A second portrait in Mr. Gibbs' possession was acquired by him from Mr. Jackson shortly after the Evans sale in 1904.

(211) PORTRAIT OF MRS. MARY POPE, an oval miniature in oils.

(221) PORTRAIT IN OILS OF MRS. MARY POPE, æt. 81, in gilt frame. This portrait was given by Mr. Gibbs to the late Sir T. H. Crawley-Boevey, and it now hangs at Flaxley Abbey.

(208) PORTRAIT OF AN OFFICER IN POWDERED WIG, crimson uniform and cocked hat. An old English miniature in oval gilt locket. This is supposed to be a portrait of Col. George Savage in the uniform of the South Gloucestershire Militia.

Besides the portraits above mentioned, Mr. Gibbs acquired at the same sale as already mentioned, several rings, seals, and other relics of the Barrow family.

Amongst the more important of these relics was a plain oval tortoiseshell SNUFF BOX, mounted with gold, and the lid inlaid with a miniature portrait of Charles James Fox with powdered hair, in grey coat and white cravat, crimson curtain background, alleged in the printed catalogue to be after the portrait by *Sir Joshua Reynolds*. This Snuff Box was presented to Sir Charles Barrow by Mrs. Elizabeth Armstead, when she and Charles James Fox were staying at Highgrove, near Gloucester, probably between 1785 and 1795, *vide manuscript note in box*. Catalogue No. 191. The portrait is thought by Dr. Williamson to have been painted by William Grimaldi (b. 1751—d. 1780).

Amongst the articles sold on 15th December, 1904, and purchased by Mr. Gibbs, were a small collection of autograph letters addressed to Sir Charles Barrow by Burke and Fox and others; a Bible and Book of Common Prayer belonging to Mrs. Pope; a portrait in oils of a divine in gilt frame, said to be the portrait of Dean Tucker, of Gloucester (Cat. No. 220), and other minor articles:

Sir Charles Barrow was described in the patent of his Baronetcy, dated 22nd January, 24 Geo. III., recorded in the Heralds College, 28th January, 1784, as "A man eminent for family inheritance, estate, and integrity of manners, who generously and freely gave and furnished to us an aid and supply large enough to maintain and support 30 men in our foot companies in Ireland for 3 years and especially for the security of the province of Ulster."

These facts are of family interest, and seem to be worthy of record in these notes.

Besides the articles above mentioned, the Barrow Court collection also includes the following :—

(1) Two Miniatures of SIR THOS. HYDE PAGE, R.E., by Samuel Cotes. One painted 1773; the other is undated.

(2) Two Miniatures of LADY PAGE. Painters unknown.

These are no doubt the portraits of Mary Albinia Woodward, second wife of Sir T. H. Page, married 9th August, 1783.

(3) John Page, R.N. (son of Nos. 1 and 2), b. 18th November, 1786, d. 18th June, 1804. Painter unknown. Miniature.

(4) SUSAN (Susanna), daughter of Rev. Charles Crawley, of Stowe, and Mary (Gibbs), his wife: She was born 28th April, 1790, and died at Rugby, 1881. Miniature by Sir Wm. Ross.

(5) Sir Thomas Crawley-Boevey, 3rd Bart. Water-colour portrait by J. W. Child (d. 1847).

(6) Mary Albinia, Lady Crawley-Boevey, wife of No. 5. Water-colour by same artist.

- (7) Albinia Crawley-Boevey, daughter of Nos. 5 and 6, as a girl, in water-colour by same artist.

The water-colour portraits, Nos. 5, 6 and 7, belonged to the writer's father, the late Sir Martin H. Crawley-Boevey. After his death in 1862 they passed to his widow, Dame Elizabeth Crawley-Boevey, who left them to the late Miss Blanche Page, from whom they passed to Mr. Gibbs.

- (8) Matilda Blanche, daughter of Nos. 5 and 6 above. Wife of William Gibbs, Esq., of Tyntesfield. Miniature by Antonio Tomasich.

THE TYNTESFIELD COLLECTION.

This collection of miniatures and portraits connected with the Flaxley Abbey family includes the following :—

- (1) Mary Albinia, daughter of Sir Thomas Hyde Page, and wife of the second Sir T. Crawley-Boevey. Miniature by H. J. Harding.

Two other miniatures by the same artist are in the possession (1912), (1) of Albinia and Marjorie (Mrs. Stone), daughters of the late Rev. T. Douglas Page; (2) of the writer of these notes. The Flaxley portrait of Mary Albinia (Lady Crawley-Boevey) was copied by William Walker from one of the three miniatures above noted. A water-colour portrait of the same lady by H. P. Ziegler, and a second portrait in scrapbook, are also preserved at Tyntesfield. Another water-colour portrait by J. W. Child is at Flaxley.

- (2) Capt. John Woodward, 70th Regt., father of Lady Page.
- (3) Mary Albinia Woodward, daughter of No. 2, wife of Sir T. H. Page.
- (4) Albinia, daughter of 2nd Sir T. Crawley-Boevey, wife of Rev. Geo. B. Daubeney.
- (5) Blanche, sister of Sir Thos. Hyde Page, and wife of Col. W. Wollaston.
Ex. inform. Antony Gibbs, 1899.

THE PAGE MINIATURES AND PORTRAITS.

The PAGE collection of family portraits at Clanna Cottage, Lydney, Glos., belonging to Miss Albinia Hyde Page and Mrs. Stone, daughters of the late Rev. T. Douglas Page, include the following :—

PORTRAITS.

- (1) SIR THOS. HYDE PAGE, R.E., by Jacques P. Loutherbourg.
- (2) The Same. Half length, said to be by Laurence, but more probably by James Northcote.
- (3) LADY PAGE (Mary Albinia Woodward). Head and shoulders. (1 ft. 6 in. high by 1 ft. 2½ in.)
- (4) The Same. An oval portrait in crayon on pastel. (12 in. high by 10 in. wide.)
- (5) CAPT. ROBERT PAGE, son of No. 1. Labelled on back, "By Sir George Paton."
- (6) Oval portrait in crayon marked "Man unknown."

PAGE MINIATURES.

- (1) Mary Albinia Page, wife of 2nd Sir T. Crawley-Boevey, painted by H. J. Harding, 1823.
- (2) Elizabeth, daughter of William Bowles, of Fitzharris House, Berks., first wife of Capt. Robert Page. Said by Dr. Williamson to be painted by Miss Charlotte Jones, miniature painter to Princess Charlotte of Wales. She exhibited in the R.A. from 1801 to 1823, and died in 1847.
- (3) Reputed portrait of George Page, 4th Dragoon Guards (b. 1790—d. 1822).
And three others unidentified, one being by Thomas Preston, who exhibited between 1764 and 1773.
- (4) Capt. Woodward, father of Mary Albinia, Lady Page, signed S. C., 1774 (Samuel Cotes). As Capt. Woodward died in 1764, this miniature is probably a copy of some portrait.
- (5) MARY ALBINIA WOODWARD, Lady Page, with initials at back in pearls "M. A. P.", and a picture above of a woman playing with two children, and scrolls containing letters in pearls. This miniature and setting is a beautiful work of art.
- (6) JOHN BOWLES. By Sir William John Newton, painted circ. 1811-1814. John Bowles, of Abingdon, whose Will is dated 1754, was grandfather of Elizabeth Bowles, first wife of Capt. Robt. Page, but the miniature apparently relates to some later John Bowles, who

has not been identified. The date of the miniature assigned by Dr. Williamson renders it doubtful whether it was a portrait from life or merely a copy of some portrait untraced. We have no information regarding the Bowles family, except what is recorded in the notebook of the late Rev. T. Douglas Page. This information is not sufficient to enable me to identify this portrait with any certainty.

- (7) The Miniature of a lady described as "Eliza Page." This is believed by the owner to be the portrait of Elizabeth Bowles, wife of Capt. Robert Page, grandmother of Mrs. Stone and Miss Albinia Hyde Page. They had, indeed, an aunt named "Eliza Ann," but the miniature though wrongly described, is believed to be that of their grandmother Elizabeth, and not of their Aunt Eliza Ann.

- (8) Man unknown, by Thomas Preston.

- (9) } Men unknown.
(10) }

THE CRAWLEY MINIATURES.

These are very numerous and have proved difficult to trace, having frequently changed hands as deaths occurred, and being now widely scattered amongst numerous relatives and connections of the Flaxley Abbey family. The best account of some of them, relating to the Crawleys, of Stowe, will be found in the *Gibbs' Memoirs*, compiled by the late Lord Aldenham (H. H. G.), and privately printed in 1890. From this account the following details are mainly extracted, and though the list involves a certain amount of unavoidable repetition, owing to different method followed by the present writer, it may be convenient to follow the order which has been adopted by H. H. G. in this work.

- (1) REV. CHARLES CRAWLEY, of Stowe, son of T. C. B., of Flaxley Abbey (b. 1756—d. 1849), buried at Stowe, æt. 93. Four miniatures of him are said to have been painted by Sir William Ross. A copy of one of them, by Tomasich, is in the Aldenham Collection, and another copy is in the collection at Slade of Mr. J. D. Pode. The original miniatures belong (1912):—

- (1) To Mr. Charles Scott Crawley, of 89, Upper Richmond Road, Putney, S.W. ;
- (2) To Miss Margaret Crawley, of Hempsted, near Gloucester ;
- (3) To Mrs. Newland, of Newcroft, Summersdale, Chichester ;
- (4) To Robert Francis, eldest son of the late Rev. Robert T. Crawley, of North Ockenden,—Birch, Essex ;

all of whom are direct descendants of the Rev. Charles Crawley.

Other small water-colour portraits of the Rev. Charles Crawley, and of MARY, daughter of George Abraham GIBBS, his wife, belonged to Eleonora (Crawley), wife of Henry Norris, Esq., of Swalcliffe Park, Banbury, who gave them to her Aunt Charlotte, wife of Rev. William Crawley, Vicar of Flaxley. These portraits passed on her death to her daughters, who gave them to their nephews, John and Alured, sons of the late William Savage Crawley (d. 1891), residing (1912) at 53, Eglantine Road, Wandsworth, S.W.

- (2) CHARLES CRAWLEY, of Littlemore, son of No. 1 (b. 1788—d. 1871), partner in the house of Antony Gibbs & Sons.

A miniature by Ross is in the Aldenham collection, and another by Ross belongs to Charles Scott Crawley, grandson, who also possesses miniatures of Eliza Katherine, his grandmother, and her father, Abraham GRIMES, of Coton. Both of these are by Ross. Mr. Crawley also possesses a portrait in oils of his grandfather, the work of an untaught South American artist.

- (3) GEORGE ABRAHAM CRAWLEY, of Highgate, son of No. 1 (b. 1795—d. 1862).

A miniature by Ross belongs to his grandson, James Henry, son of the late Rev. Robert T. Crawley, Rector of North Ockenden. Another miniature of G. A. C. belongs to Mrs. Pringle, widow of the late George Baden Crawley, second son of No. 3.

- (4) ANNE, daughter of No. 1, and wife of her first cousin, John Lloyd Crawley, Rector of Heyford, Co. Northampton. She was b. 1785—d. 1865 (H. H. G.). Miniatures of Anne and her husband, both by Ross, were (1890) in possession of their son, Charles Gibbs Crawley, R.N., b. 1812—d.s.p. (H. H. G.). These miniatures now belong to Mrs. Newland, who also possesses a miniature of GEORGE (second son of Anne and John Lloyd Crawley aforesaid), b. 1810, died at Sydney, 1854. This was painted by Hugh Ross, and finished by his son, Sir W. Ross. A second miniature of the said George Crawley belonged to Emily, widow of George Abraham Crawley, of Highgate, and passed, on her death, to Miss Annie Norris, of Cross Hill, Adderbury, Banbury.
- (5) MARY, daughter of No. 1 (b. 1786—d. 1865). A miniature by Ross belongs to her niece, Miss Margaret Crawley, residing at Hempsted, Glos.
- (6) SUSANNA (Susan), daughter of No. 1 (b. 1790—d. 1881). A miniature by Ross belongs to H. Martin Gibbs, Esq., of Barrow Court, Somerset.
- (7) ELIZABETH, daughter of No. 1 and wife of Rev. George William DAUBENY (b. 1791—d. 1884). Miniatures of both parents by Ross belong (1912) to their grandson, Mr. John C. Sherard, of Glatton, Claremont Road, Bath.
- (8) CAROLINE, sixth daughter of No. 1, and wife of George Henry Gibbs, of Aldenham House, Co. Herts (b. 1794—d. 1850).
A miniature of her by Sir William Ross, a portrait in oil by N. Hughes, and silhouettes of her and G. H. Gibbs are in the Aldenham collection. There was also a drawing by George Richmond, and a copy of Ross' miniature painted by Miss Ross under the inspection of Sir William, in the possession of the late Mrs. Mary Dorothea Cockayne at Exeter House, Roehampton. Details by H. H. G.
- (9) CHARLOTTE, youngest daughter of No. 1 (b. 1799—d. 1878), æt. 78 (H. H. G.), wife of her first cousin, Rev. WILLIAM CRAWLEY, Vicar of Flaxley, son of the first Sir T. C. B. (b. 1790—d. 1853). Miniature by Taylor of both parents belongs (1912) to their daughter, Margaret, residing at Hempsted, Glos.

The large number of original miniatures of members of one family painted by, or attributed to Sir William Ross, is remarkable. The miniatures noted as belonging to Mrs. Newland are at Newcroft, Summersdale, Chichester (1912). The Aldenham, Slade and Barrow collections all contain numerous Crawley and other miniatures, as above noted. Of the Flaxley Abbey family, children of the first Sir T. C. B., the only miniatures known to the writer are those of:—

- (1) Rev. John Lloyd Crawley, of Heyford, already referred to (No. 4), and
- (2) Eleanor (Eleanora), wife of Rev. Richard Iremonger, in the Slade collection. Elizabeth, commonly known in the Flaxley Abbey family as "Aunt Bessie," the last survivor of this generation, died in 1870, at 8, St. James' Square, Bath. No painted portrait or miniature of her is known to be in existence, but a photograph is in the possession of Mrs. Cecilie Talbot, daughter of the late William Savage Crawley.

The two miniatures of George Crawley (1810-1854) mentioned above under paragraph 4, both belonged to the said Elizabeth Crawley, and passed through her (1) to the late Rev. Henry Crawley, of Stowe, (2) to Emily, widow of George Abraham Crawley.

THE PUSLINCH (DEVON) COLLECTION OF YONGE AND CRAWLEY PORTRAITS.

Mr. Pode has been kind enough to furnish to the writer a list of the principal Yonge portraits painted by James Northcote, mentioned in *Gwynn's Memorials* of that Painter, and now preserved by John Yonge, Esq., the present representative of the Yonge family at Puslinch, Devon. This collection is of great interest to the Flaxley Abbey family, owing to the close connection of the families of Yonge and Crawley during several generations. A portrait of Charlotte Mary Yonge, the well-known authoress, was painted in 1883 by J. H. Lorimer for the late Mrs. William Gibbs, of Tyntesfield, her intimate friend and relation. This portrait is now at Tyntesfield, in the possession of her grandson, Col. G. A. Gibbs, M.P. Several other portraits of this distinguished lady are shown in Miss Christabel Coleridge's *Life of Charlotte Mary Yonge* (Macmillan, 1903). One in water-colour by George Richmond, painted when she was 18, belongs to Mr. Pode.

Those mentioned are all the family miniatures and portraits that the writer has hitherto been able to trace beyond the limits of Flaxley Abbey. The list is doubtless incomplete, [but may be useful for reference to any members of the family who are interested in the subject. It may be noted, in conclusion, that a valuable collection of etchings and engravings, by some of the great masters, existed for many years at Flaxley Abbey. This collection was probably formed by the Boeveys, and added to by the late Sir T. Crawley-Boevey, first baronet, and his predecessors at Flaxley Abbey. This collection included works by Rembrandt, Albert Durer, Hollar, Hogarth, and other distinguished Artists. It was sold at Christie's in 1877, and is said to have realised a large sum. The dispersal of this collection has deprived the family of some valuable art treasures which are closely connected with the family history. A printed catalogue of this collection is in the possession (1912) of Sir Francis H. Crawley-Boevey, Bart. The Rev. Charles Crawley, Vicar of Hartpury, and William his brother, Vicar of Flaxley—sons of the first Sir T. C. B.—were both art lovers and collectors of prints. A copy in black and white of Teniers' picture "The Cobbler," at Flaxley Abbey (p. 15, No. 7 above), etched by Charles Crawley, of Hartpury, is in the possession (1912) of J. D. Pode, Esq., of Slade, Devon.

FLAXLEY ABBEY RELICS OTHER THAN PICTURES.

The writer has taken the opportunity to include in these notes, as of general interest to the family of Crawley-Boevey and their numerous connections, a brief notice of some of the various relics connected with Flaxley Abbey, which are all of intrinsic importance, either on public or private grounds, and deserve, on that account, to be carefully preserved.

(1) The original Monastic remains of the Cistercian Abbey speak for themselves. They are fully described in the *Cartulary of Flaxley Abbey*, edited by the writer at the instance of the late Sir William Guise, Bart., of Elmore, and the late Sir John Maclean, for the *Bristol and Gloucester Arch. Society*, in 1887, and need no further notice in this place. But one discovery made by the writer's nephew, Mr. (now Sir) Francis H. Crawley-Boevey, deserves to be noticed in this connection. A remarkable plaque of The Crucifixion, carved in alabaster, and of very early design, has long lain in the Abbey unnoticed and undescribed by anyone. It was, in the recollection of the writer, at one time covered with brown paint, and placed in a niche in the Abbot's Room. It was afterwards removed from that position, and was put away out of sight on the top of the bookshelves in that room. This plaque has recently been cleaned, and the defacing paint removed. It has been exhibited in London to experts, both at the Burlington Fine Arts Club, and also at the Society of Antiquaries in Burlington House. The description of this plaque, as printed in the official catalogue, is as follows :—

“ 21. The Crucifixion.

“ The large cross with the crucified Saviour fills the middle of the composition, and is accompanied by little figures of Angels who hold chalices beneath the hands and feet, and Longinus with the spear. On either side on lesser crosses are the two thieves, with an angel carrying off the soul of the penitent thief and a demon the soul of his fellow. At the foot of the cross on the left are our Lady St. Dorothy, another female Saint, and St. John. On the right are the Centurion on horseback and two soldiers.”

22½ in. by 15 in. 15th Century work. Made by Nottingham School of Craftsmen.

The original history of this plaque is not known to anyone at Flaxley, but it has been supposed that it may be a genuine relic of the original Flaxley Abbey Church, either a portion of an altar piece, or one of its ornaments. It seems highly improbable that any of the earlier owners of Flaxley Abbey, either Kingstons or Boeveys, would have purchased or acquired such a remarkable relic without any apparent object; and the place of its discovery, in the Abbot's Room, suggests that it was put away there, and afterwards entirely forgotten. If this plaque be, as supposed, a relic of the original Abbey Church, it is unquestionably of great interest and value, both on public and private grounds.

(2) The Park at Flaxley Abbey, though small in extent, is highly picturesque and interesting on many grounds. It commands, on one side, a remarkable view of the Severn valley, from whence on a clear day, both the Cathedral of Gloucester, and the distant spires of Cheltenham, can be

discerned. On the Forest side it exhibits a most attractive specimen of a typical Cistercian site, with the Abbey in the foreground, and the beautiful valley of Flaxley with the Forest beyond. The deer in Dean Forest were, from very early times, regarded as royal game, and protected by most stringent Forest laws. The Abbey Park has been occupied, it is said, both before and since the Dissolution, by a small herd of fallow deer, which are descended, it is said, from the herds which were once plentiful in the Forest, and were only finally destroyed, on public grounds, about 1836. (Nicholl's *Forest of Dean*.)

The Flaxley Park adjoins the woods which were originally granted to the Abbots by King Richard I. It was probably, in its origin, a part of the original royal grant which exempted the Abbots from the jurisdiction of the Verderers and Forest Keepers, and authorised them to maintain within forest boundaries a small enclosure in the shape of a private park or paddock for deer. It is related in the text appended to the *Flaxley Cartulary* that Flaxley Abbey was frequently used by King John and other British Sovereigns as a royal hunting box. The Abbot's private park, if it then existed, may have provided, on these occasions, a convenient supply of venison for the royal table. The lower terrace in the Park, facing the Abbey, is known to this day as "Addison's Walk." Addison's connection with Mrs. Boevey has already been noticed, and the tradition dates from the time of Queen Anne. The woods and the adjacent farm extending to the parish of Blaisdon are known to this day by the name MONK HILL, which sufficiently indicates its close connection with the possessions of the Flaxley Monks.

(3) The Sundials at Flaxley Abbey deserve special notice on account of their remarkable character and construction. One on the east lawn, facing the Park, is a well-modelled lead statue of OLD TIME in a kneeling position, and holding a dial on his head. This was a favourite model constructed in the 18th century by John van Nost (van Ost), a famous lead modeller of Piccadilly. A similar lead statue, but with the figure of a NEGRO instead of OLD TIME—popularly known as "The Blackamoor"—stands in the garden of the Inner Temple in London, and an illustration is shown in Lethaby's *Lead Work*, p. 101 (Macmillan, 1893), together with a brief account of the lead statue industry in London in the 18th century. The Flaxley Sundial is considered by Mr. Inigo Triggs, F.S.A., an excellent specimen of the lead work of that period. It is, unfortunately, much out of repair, but deserves to be very carefully preserved.

The second specimen was probably placed in its present position over the front door of the Abbey when the new front was added, after the great fire of 1777. It is composed of a block of solid stone which has been coloured with painted rays, intended, apparently, as an ornament, but quite out of place in a Sundial. This Sundial was probably preserved as a curiosity when the new south front was added to the Abbey.

The third specimen is of an ordinary kind. It was erected in the year 1726, as shown by the date and letters which it bears. These letters commemorate the fact that it was erected by T. Crawley alias Boevey, who succeeded Mrs. Boevey at Flaxley Abbey. It now stands on the west lawn, and deserves to be carefully preserved as a memento of the date when it was erected.

(4) The Vane on the west gable of the Abbey bears, in pierced letters "W. B." and the date 1692, which connects it tolerably clearly with William Boevey the younger, owner of Flaxley Abbey in that year. He left money by his will, dated 1692, for the completion of the garden then in course of construction, and probably in the Dutch style. The present lawn, which has undergone extensive

transformation, was the probable site of this garden, which is shown in Kip's engraving of Flaxley Abbey, temp. Mrs. Boevey.

(5) Lead Finials, Gutter Troughs, and Square Pipes. These are principally 18th century work, only to be found in old houses built or restored about that time. The Lead Finials are well moulded and of excellent design, in the shape of vases with clusters of fruit. They are well worthy of careful preservation, and were probably designed by the same John Van Nost, who constructed the Sundial of OLD TIME.

(6) Original Ring containing a portrait of King Charles I., said to have been given to Sir Francis Crawley, one of the Ship Money Judges. The circumstances are related in the *Boevey Memoirs*. A portrait of Sir Francis Crawley hangs at Stockwood Park, Luton, Beds., the residence of Mr. Francis Crawley, a direct lineal descendant of this Judge, and the present representative of the elder branch of the Crawley family. This branch can trace their direct descent and ownership of lands in Luton as far back as the reign of Henry IV. The Crawley family papers are of remarkable interest, and have been admirably utilised in *Notes of a Bedfordshire Family*, by William Austin (Rivers Alston), 1911. It is not known how King Charles' Ring came originally to Flaxley Abbey. It ought, apparently, to be at Stockwood Park; but all branches of the Crawley family will be glad to know of its existence. The parish church of Luton contains many memorials of the Crawley family which, as shown above, is of great antiquity.

(7) Gold Memorial Seal of Dr. John Donne, Dean of St. Paul's, temp. Queen Elizabeth and James I. The history and associations of this Seal are fully related in the *Boevey Memoirs*, and also in an article by the present writer published in *Notes and Queries* (1896). It is believed to be the original Seal given first by Dr. Donne to ISAAC WALTON, his intimate friend and biographer, who gave it to John Lloyd the elder, who was a near relative of Rachel Floud or Lloyd, first wife of ISAAC WALTON. This Seal has descended in the Flaxley family, through the Lloyds, for many generations. It was given by the writer's mother to her son, the Rev. Richard Lloyd Crawley-Boevey, by whom it was given to the writer. A copy of this gold Seal, with Dr. Donne's characteristic device of the Anchor and Cross, was made by the late H. H. G., afterwards Lord Aldenham. Several silver copies of this Flaxley Seal are said to have been made for the family of the first Sir T. C.-B.

(8) China and other Curios. There was originally a fine collection of white and blue Oriental China in the Abbey, but much of it has been dispersed by gifts and legacies, and is now in the hands of various relatives of the family. The history of this collection is not known. It was probably originally formed by the Boeveys, and is worth careful examination by experts on account of its age and general character.

A valuable Ivory Casket of choice design and of 14th century workmanship, described with illustrations by H. H. G. (the late Lord Aldenham) for the *Early English Text Society* (N. Trubner & Co., 1868) and Roxburghe Club, passed into the possession of the late William Gibbs, Esq., of Tyntesfield, after the death of the late Sir Martin Hyde Crawley-Boevey in 1862. It was examined and described by Mr. Dallaway for the first Sir T. C. B., of Flaxley Abbey, in 1793, and again by Mr. Albert Way for the late Sir Martin H. C. B. in 1860. The legend referred to has been fully described in the publication referred to, entitled *The Romance of the Chevelere Assign*, re-edited from the unique manuscript in the British Museum, with preface, notes, and glossary by Henry H. Gibbs,

M.A. The casket is undoubtedly a great curiosity, and is now in the possession of Col. G. A. Gibbs, M.P., grandson of Mr. William Gibbs, of Tyntesfield.

A valuable Cabinet, said by family tradition to have belonged to Queen Elizabeth, is preserved in the Flaxley Abbey drawing room. Various silver articles from the Summer Palace at Pekin were the gift of the late Major Edward Daubeney, uncle of the writer.

(9) The library at Flaxley Abbey in the Abbot's Room contained in Mrs. Boevey's time (1692-1726) a fine collection of some of the standard works of that date. There are many allusions in Addison's "Spectator" to the subject of learned ladies and books for ladies' reading; and the dedication to Mrs. Boevey in 1714 of Vol. II. of Steele's work, entitled "*The Lady's Library*," was a public testimony to her reputation as a learned lady and a lover of books. These were the characteristics which excited both the admiration and despair of Sir Roger de Coverley. Since Mrs. Boevey's time, the Flaxley collection has been much reduced by legacies and gifts of books to Mrs. Pope, Rev. William Lloyd, and others. Owing to these causes, many of the most valuable books have long since disappeared, but the Flaxley Abbey library still contains a few old books of value, besides many that are obsolete, and practically worthless. The existing books require to be carefully sifted and examined under professional advice. A proper catalogue, prepared by a learned bookseller, or competent expert, would be a valuable guide. Several books, including "*The New Atalantis*," by Mrs. Manley, and "*The Lady's Library*" in three volumes, by Steele, contain references to Mrs. Boevey. The sermon preached in Gloucester Cathedral by the Rev. Peter Senhouse at one of the Three Choir Festivals, soon after Mrs. Boevey's death in 1726, was dedicated to Mrs. Mary Pope, and refers to Mrs. Boevey's services as one of the original founders of these triennial festivals. This sermon has been printed and is on public record.

Eleven original MSS. of James Boevey, one of the original purchasers of Flaxley Abbey, comprised in 11 oblong 8vo. notebooks, were purchased by the author of these notes from a London bookseller in 1899, and were given by him to Mr. H. Martin Gibbs. Their history is recorded in Aubrey's notice of James Boevey, reprinted in pp. 26 and 27 of the *Boevey Memoirs*. They have never been published, and they appear to be of some literary and family interest.

(10) WAX PORTRAIT MODELS. Four small wax portraits, well modelled and coloured, are preserved in the Abbot's Room at Flaxley, together with the principal family portraits. They are said to be portrait models of members of the Crawley-Boevey family, and three of them are named on the back, "Sir T. Crawley-Boevey," "Lady Crawley-Boevey," and "Susanna Crawley-Boevey," and are dated 1782, which connects them very clearly with the first Baronet of the family, though he did not succeed to the title till the death of Sir Charles Barrow, Bart., in 1789. The names and date "1782" were probably added in later years. They are good specimens of a French art which was popular at the time, and has been recently revived. Specimens of this date are seldom seen except in old houses. These wax portrait models are therefore valuable as curiosities, and deserve to be carefully preserved on account of their artistic and family interest. One specimen is unfortunately damaged and requires repair. The remaining specimens are in good order.

(11) The fine Tapestry now hung in two of the bedrooms is believed to be of Flemish origin, and is probably an original relic of the Boeveys of Courtrai. It is said to have been originally hung in the Abbot's Room, from whence it was removed after the fire of 1777. It is of good design, and is in a fair state of preservation, considering its age, which must be upwards of two hundred and fifty years.

(12) There is comparatively little old furniture in the Abbey, considering its great age and general history. Some fine old Chairs of ecclesiastical design, Mirrors, Linen Presses, Wine Coolers, etc., are amongst the oldest and most notable articles. Many Chippendale Chairs, 17th century Pier Glasses, and other ancient furniture, have been replaced by modern articles, and most of the rooms are now furnished in modern style, and present rather a strange mixture of things old and new, rare and commonplace. A bronze tablet has recently been constructed to mark the site of the Abbey Chapter House, where many of the Flaxley Abbots were buried. This site is of special importance, as furnishing a probable clue to the exact position of the Abbey Church, which has many ancient associations, as shown by the *Flaxley Cartulary*. Many notable persons connected with the Monastery and the surrounding Forest of Dean were buried in the cemetery adjoining the Church.

Some of the familiar place names near the Abbey still preserve the memory of the Flaxley Monks, who were only one of the numerous religious bodies which, before the Dissolution, abounded in the county, and gave rise to the popular local proverb, "*As sure as God's in Gloucestershire.*" These societies of Black and White Monks were once a familiar spectacle, and a daily reminder to the whole county of the power and influence of the Papacy. Pope's Hill, which overlooks the Abbey and valley of Flaxley, may perhaps have been the popular local name used by the foresters of Dean to distinguish a well-known land mark. Pope's Hill and Monk Hill are both place names pointing apparently to the same source, and both connected with the Flaxley Monks. The account given seems to furnish a more probable origin of the name Pope's Hill than one derived in later times from Mrs. Mary Pope, or other person bearing the same common family name.

Hangman's Hill, adjoining Pope's Hill, is said to have been so named from the gallows erected there in Monastic times, when the cruel forest laws were in stringent operation, and when the Abbots of Flaxley possessed within their own boundaries absolute jurisdiction. These and other local place names are of some public interest, and well deserve the attention and further enquiry of all who are interested in the ancient history of Flaxley Abbey.

The following rough lines tell in a few words the pitiful story of the Dissolution, and name a few additional spots near the Abbey which still recall the memory of the Flaxley Monks :—

1.

Their tombs have all perished,
 Their graveyard defaced ;
 The shrine they all cherished
 Lay ruined and waste.

2.

Both Monks and their foes
 Are dim shadows to-day ;
 But the Abbey still shows
 Where the Monks used to pray.

3.

The Spoilers have gone
Like the White Monks before them,
By misdeeds undone,
There were few to deplore them.

4.

But Flaxley's green vale
Still recalls the old tale
Of Blessed St. Mary of Dean ;
St. Antony's Well,
Tibb's Cross and Monkhill,
All tell where the White Monks have been.

To all who love the old things and their old home, these notes are submitted as a small additional contribution to the history and associations of Flaxley Abbey.

A. W. CRAWLEY-BOEVEY.

24, Sloane Court, Chelsea, S.W.

1912.

Since these notes were written, an important discovery has been made of a portion of the original Abbey Church, which was found accidentally, exactly where it might have been expected, in the garden close to the remains of the Chapter House discovered in 1788. This discovery was made by Sir Francis H. Crawley-Boevey shortly after his father's death in March, 1912. The remains were shown to Canon W. Bazeley, President of the Gloucester and Bristol Archæological Society, and it is hoped that, sooner or later, a full account may be given of them for public information. The discovery is unquestionably of great public and private interest.

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